

CD 2011 - -57



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FACULTY OF MUSIC

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MacMillan Singers and University Women's Chorus

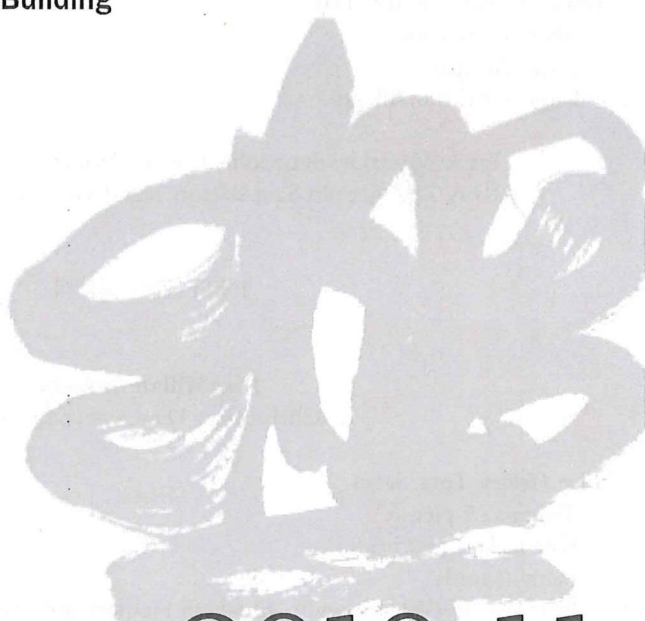
Music for Voices and Chamber Ensembles

Hilary Apfelstadt, conductor

Friday, March 18, 2011

7:30 p.m. MacMillan Theatre

Edward Johnson Building



2010-11

A joyous music season

PROGRAM

Hilary Apfelstadt, conductor
David Holler and Ana Alvarez, graduate assistant conductors

University Women's Chorus

Jeanne Yuen, accompanist

Cantate Domino

Karin Anderson, trumpet

Ruth Watson Henderson

(b. 1932)

Hear my prayer

Ana Alvarez, conductor

Eunseong Cho, accompanist

David Maslanka

(b. 1943)

Heart, we will forget him

Tina Shapero, horn

James Mulholland

(b. 1935)

Dixit Dominus (Psalm 110)

Allegro con spirito

Largo; Allegro

Largo sostenuto; Allegro

Baldassare Galuppi

(1706-1784)

Erick Wawizkiewicz, violin 1, Ruth Ann Yiu, violin 2, Matthew Antal, viola,
Rosy Zhang, cello, Sam Barton, bass, Jeanne Yuen, continuo

INTERMISSION

MacMillan Singers

Christopher Dawes, accompanist

Five Hebrew Love Songs

Témuna (A picture)

Kalá kallá (Light bride)

Lárov (Mostly)

Éyze shéleg! (What snow!) - Elisabeth Hetherington, soprano

Rakút (Tenderness)

Eric Whitacre

(b. 1970)

Laura D'Angelo, violin, Christopher Dawes, piano,

Lucas Marchand, tambourine

Liebeslieder Waltzes (Lovesong Waltzes), Op. 52

Johannes Brahms
(1833–1897)

1. Rede, Mädchen
2. Am Gestein rauscht die Flut
Mira Jung, piano 2
3. O die Frauen
Anthony Varahidis, tenor, Douglas Brenton, baritone
4. Wie des Abends
Elizabeth Polenz, soprano, Michelle Siemens, alto
6. Ein kleiner, hübscher Vogel nahm den Flug
Felix Anfin, piano 2
7. Wolh schön bewandt war es vorehe
Alexandra Smither, soprano
8. Wenn so lind dein Aug emir
9. Am donaustrande, da steht ein Haus
Claire Bellemare, Leslie Bickle, Alexandra Smither, sopranos
Jocelyn Fralick, Mira Jung, Lydia Palmer, altos
Sam Moffatt, Anthony Varahidis, Charles Sy, tenors
Douglas Brenton, Dario Carpino, Felix Anfin, baritones
10. O, wie sanft die Quelle sich
Brittany Rae, soprano, Lydia Palmer, alto, Sam Moffatt, tenor,
Dario Carpino, bass
Peter Grant-MacKechnie, piano 2
11. Nein, es ist nicht auszukommen mit den Leuten
12. Schlosser auf, und mache Schlösser
David Holler, conductor, Alex Soloway, piano 2
13. Vögelein durchrauscht die Luft
Claire Bellemare, soprano, Jocelyn Fralick, alto
14. Sieh', wie is die Wele klar
Charles Sy, tenor, Douglas Brenton, baritone
17. Nicht wandle, mein Licht, dort aussen im Flurbereich!
Charles Sy, tenor
18. Es bebet das Gesträuche
Anatoliy Ivchenko, piano 2

Program Notes

RUTH WATSON HENDERSON

Cantate Domino

Cantate Domino is a celebratory composition of praise. It is in three sections, the first a fanfare-like statement highlighted by trumpet; the second, using mixed meters featuring several solo motives against the background of the chorus' repeated phrases; the third recaps the beginning and leads to a coda reminiscent of the opening bars. The text combines Latin and English.

DAVID MASLANKA

Hear my prayer, O Lord

This piece was written early in composer David Maslanka's career after a period of relative creative inactivity. As that time lifted, this piece emerged. It is mostly in unison and two parts, with soaring extended lines against the backdrop of a relentlessly rhythmic piano accompaniment.

JAMES MULHOLLAND

Heart, we will forget him

This piece is a setting of a poem by Emily Dickinson in which the poet wrestles with the conflict between her heart (emotions) and her head (intellect) as she contemplates a relationship that seems both welcome and impossible. The addition of the French horn lends an air of melancholy to this expressive work.

Baldassare Galuppi

Dixit Dominus

This is a composition born of the Venetian *Oespedali*, written for young women living in one of the many "oespedali" in Italy. Written for four-part women's voices, the composition

exemplifies many Baroque characteristics – strong rhythms, chordal harmony, some polyphony, clearly delineated sections and contrasting tempi. The text is that of Psalm 110.

ERIC WHITACRE

Five Hebrew Love Songs

These songs are the result of collaboration between composer Eric Whitacre and his wife, Hila Pittmann, who provided the texts. They were conceived as a set of troubador songs for piano, violin and soprano. In 2001, Whitacre re-wrote the music for SATB chorus and string quartet, at the request of the University of Miami, and now a total of five versions exist, including the one we are performing this evening for chorus, piano and violin. Each of the songs captures a moment shared by the composer and his wife. The MacMillan Singers would like to thank Eran Rozenszajn for his help with the Hebrew pronunciation.

JOHANNES BRAHMS

Liebesslieder Waltzes, Op. 52

Brahms' gifts for text setting and lyricism in the vocal chamber music realm are nowhere more apparent than in the charming *Liebesslieder* (Love Song) *Waltzes, Op. 52*, scored for mixed voices and four-hand piano accompaniment. The piano part is indispensable in communicating the various moods of the poems, all written by Friedrich Daumer, and published in 1855. The emotions are related to courtly love but range from the tender to the vehement. Several of the movements are set for women's or men's voices alone, as duets; two are solos, for soprano and

tenor. Premiered in 1870 in Vienna, the *Liebeslieder Waltzes, Op. 52*, may have been intended for quartet or chorus; it is not known. Because of their intimacy, however, we have decided today to present these in combination,

having the full chorus sing several of the movements, and assigning others to semi-choruses, quartets, duets, and solos as appropriate. In addition, we are proud to feature several student pianists in the role of second accompanist.

Biographies

HILARY APFELSTADT is in her first year as Director of Choral Activities. An alumna of the University of Toronto's Faculty of Music in Vocal Music Education, she earned graduate degrees from the University of Illinois and the University of Wisconsin-Madison. Her teaching career includes positions in Canada and the United States. She was Professor and Director of Choral Activities at the Ohio State University in Columbus from 1993-2010, where she also served as Associate Director of the School of Music. Choirs under her direction have performed at conferences of the American Choral Directors Association, at Carnegie Hall, and in Europe. She has conducted numerous honour choirs and festivals throughout the U.S., and has guest conducted in Cuba, and in Europe. She conducted the Mormon Tabernacle Choir in a live broadcast in 2009. She has presented papers and conducting master classes in numerous professional venues, and serves on the editorial boards of four professional journals. As immediate past national president of ACDA, she currently serves on the national Executive Committee. For several years, she sang with the Robert Shaw Festival Singers and recorded two Grammy Award-winning CD's with them in France.

ANA ALVAREZ is a native of Cali, Colombia. A singer, she received her undergraduate degree in Choral Conducting in Bogota. After leading choirs in her home country, she earned an M.M. in conducting at the University of Victoria where she directed the women's choir, Philomela, and also studied wind conducting. She is currently in her first year of the DMA choral conducting program at the University of Toronto.

CHRISTOPHER DAWES is in his eighth year serving the choirs and instrumental and choral conducting programs of the University of Toronto's Faculty of Music, and also as a resident composer/musician to the joint theatre/drama studies program of the Sheridan Institute and U of T Mississauga campus. He has directed Canada's Summer Institute of Church Music and the Organ Week Concert and Academy of Stratford Summer Music since its inception. Christopher is widely known as a freelance recitalist and accompanist, organist at St. James' Cathedral, and founder/publisher of "Organ Alternatives/OrgAlt.com". He lives with his wife Marcia and their three children in Georgetown, Ontario. His website is <http://orgalt.com>.

DAVID HOLLER is in his first year of the doctoral program in choral conducting at U of T. He graduated from the University of Western Ontario and from Westminster Choir College. He is a teacher, singer and accompanist in the Niagara region and directs the Mohawk College Community Choir. In January, he was one of five conductors from the U.S. and Canada selected for the first Mendelssohn Choir Conducting Symposium in Toronto.

Pianist **JEANNE YUEN** leads an active career as a collaborative pianist, currently accompanying both the Women's Chorus and the Master Chorale at the University of Toronto. Also a choral conductor, she has held artistic positions with the Cantabile Choirs of Kingston, Queen's Choral Ensemble, and the Healey Willan Singers. Ms. Yuen holds degrees from the University of Toronto and Queen's University where she served as accompanist in the Queen's Student Opera Company.

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MacMillan Singers

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Claire Bellemare
Leslie Bickle
Jelena Ciric
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Julia Morson
Elizabeth Polese
Brittany Rae
Alexandra Smither
Emily Holly Snellings

Alto

Ana Alvarez
Hilary Evans
Jocelyn Fralick

Whitney Henderson

Mira Jung
Lydia Palmer
Michelle Siemens
Jessica Törje

Tenor

Peter Bass
Matthew Gaskin
David Holler
Lucas Marchand
Sam Moffatt
Alex Soloway
Charles Sy
Anthony Varahidis

Bass

Felix Anfin
Sam Barton
Douglas Brenton
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Andrew Erasmus
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